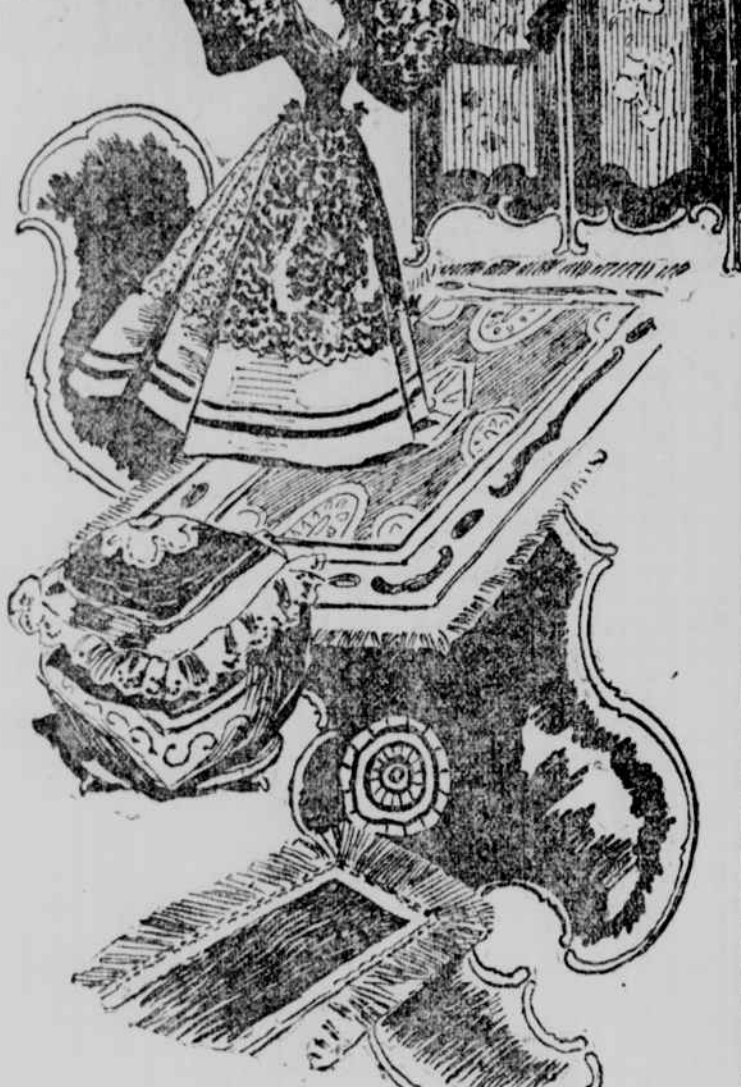


WOMEN.



costly ribbon or ribbon velvet right across the back or front, with a handsome buckle in the center. These bows generally consist of two loops on either side, but do not have any ends.

Pale, colored velvet coats can also be worn over tulle skirts, and darker shades of velvet are freely used for wearing over pale-colored or fancy-silk skirts. Nothing is more becoming to the figure than velvet, if a bodice is well made, so this fashion is likely to become very popular.

All nice dresses are lined with silks of a pale shade, and fluffy balayouses of the same appear at the edge. Skirts are not quite so full at the bottom as the wavy, and, as the fine weather comes on they will be more trimmed round the edge, but in rather a flat style for outdoor wear. For balls, full trills of chiffon or net are used, and these are often hung with the petals of flowers. This style of trimming is exceedingly pretty for young people, as it is simple and young-looking, and produces a very pretty effect in a hall-room.

Pale satin half-gowns are trimmed with net or tulle quilling, and have full tulle sleeves. These are very light and pretty, and they give a much more dressy appearance to a gown than sleeves of the same silk or satin, however pale the color may be.

All the tulle and transparent gauze trimmings should be worn as much as possible while they are in fashion, for nothing could produce a daintier appearance, and they are also eminently becoming, especially when floral trimmings are as much used as they are at

present. The tulle makes a soft background for the blossoms, and seems to throw them up better than the flat silk, face of silk and satin, and in this respect it is a better trimming for evening wear than chiffon. Its great disadvantage is, of course, that it is exceedingly perishable, but many light and now obtainable, which are almost as thin as tulle, but last much longer.

SOME BEAUTIFUL STOCKS.

The Ribbon Bow Discarded for the Jewelled Satin Band.
"High and higher" is apparently the watchword of collars; they are already stiffened with whalebone, so that they bury the head within all imaginable kinds of material; lace, ribbons, feathers. The choux on both sides of the head were interred in the grave of 1885, but the English garter was carried over, and now appear with precious trimming. The nicest neck garniture is decidedly the simple collar, adorned by the jeweller; held together by a brilliant set buckle. This buckle is also to be seen in plain gold, as rocco, as square frame, as serpent, which glazes at its greedily with its sapphire or emerald eyes. In ribbon, the enamel, red, blue, or green rank first provided there are no diamonds around.

RUSSIA IS LOOKING UP.

Her Czarina is Going to Become a Supporter of Dress Reform.
Russia has tackled the new woman question. At a recent congress held in the University of Moscow, Russia, the different points of view relative to women in the nineteenth century were discussed. Dr. Soloviev, one of the principal orators, spoke on the Society for Rational Costume, which has recently been formed in Russia. The society is seeking a type of dress which, while responding to the individual taste and the desires of all concerned, shall be hygienic, elegant, and convenient. All the members of the society agree on one point—that feminine

real lace jabot or cravat. Some hand-some buttons usually adorn the sides of coat below the revers, and these three things in themselves are sufficient to make up a charming toilette, even if the dress and skirt are made of plain cloth. The basques assume many forms. Some are long, all round, reaching about ten inches below the waist, and others are cut low, in of white plaited net, and with short fronts, reaching only to the waist.

Some of the basques are fluted, showing a bright colored lining in the curves, and others are arranged in flat plaits, fastened with fancy buttons. Another style is to have the fronts and the centre of the back flat, and the hip pieces fluted, and there are many other ways in which the appearance of these fascinating coats can be varied.

The vests take a good deal of brocade, as they are generally cut to hang longer round the front of the coat, and a full width is not too much for either side. Choice and old-fashioned buttons can be used for fastening these waistcoats, as even paste buttons can be worn in the daytime on silk of rich quality without looking out of place. Chased silver buttons are particularly suitable for this style of dress, and they can be used on the cuffs and lapels as well as on the fastenings with good effect.

For evening, satin or brocade silk Louis XVI. coats will be worn over tulle or net skirts. A charming model which has just been introduced in Paris has a white net skirt and a coat of green brocade, held in with a jewelled waist belt. The vest of the bodice, which is, of course, cut low, is of white plaited net, and a bunch of pale pink roses appear on the left shoulder.

A demi-toilette theatre bodice is in pale rose-colored mirror velvet, embroidered round the edge in gold tinsel cord and diamond studs. It buttons down the front with paste buttons, and has a fluted basque at the back only. It is high at the back of the neck, with a roll collar, edged with embroidery, and lined with old soft lace, the front of the coat is cut out square in front. Costly old lace hangs out of the full elbow sleeves, and a tuft of the same trims the opening at the neck. This dainty garment is worn over a black satin skirt, but it could also be worn with a skirt of the same velvet as a complete costume.

For more dressy occasions these bodices are of course, cut down at the back as well as in front, generally in a square shape, and a fashionable way of trimming them is to fix large bows of

would be impossible for them to do away entirely with what is known as fashion, and they even condescend to admit that it is made shall remain queen. They hope to incorporate in their society the most elegant dames of St. Petersburg and Moscow.

It is said that the Czarina has agreed to become one of the patrons of the society, among whose members are many doctors and scientists.

A VISION IN RED AND BLACK.

It is a Skating Costume of Cloth and Persian Lamb.

An extremely stylish skating costume is in scarlet-faced cloth, trimmed with black satin and Persian lamb-fur. The short cloth skirt is bordered with a band of fur and adorned on either side of the front by a tab of the cloth, garnished with three black satin buttons. The skirt is lined with black silk, and faced ten inches at the foot with half-cloth.

The snugly-fitted bodice is made of black satin lined with scarlet satin, and an interlining of lamb's wool. The fronts of the bodice are faced with Persian lamb-fur, and are rolled back to form large pointed revers, and are fastened on the left side close to the waist by two pearl buttons. The fur sleeves are cut leg-of-mutton shape. The plaited chemise is made of scarlet satin, and the collar-band is enriched by a black feather box. The garters are made of the cloth, fastened with tiny white pearl buttons.

The muff has a black satin crown, with a chenille brim in black and scarlet, trimmed at the left side by a black satin choux placed under the brim, while three black ostrich feathers are arranged at the right side.

A SHREWD LITTLE SHAKER.

She Was Supposed to Come — and, But How Did She Cost!

An absurd little trifle that sold readily at a recent hospital fair consisted of a small gown, adorned with a quilt little silk towel. Tied to it was a card, on which was printed, "What is this for?" If you guessed it, you might take it; if not, you must buy it for 10 cents.

As no one ever did guess, and as every one wanted to try, a large number were sold. It was for broken needles, and the white silk hood or top consisted of two thicknesses of soft white silk, tied around the neck, and concealed by a little skirt size. The lining is prepared first. Two inches from both long edges, and at equal distances, are fastened seven loops of inch-wide dark blue ribbon, so made that two long ribbons of the same width and color can be passed through. These ribbons serve to hold the gloves in place. The lining and outside are next tacked together, and one of the narrow ends is shaped to fit the hand. The edges are bound neatly with dark-blue ribbon. On the point are fastened two long ribbons. The gloves are well smoothed out and placed beneath the ribbons between the wrist and the case is rolled up and secured by tying the ribbons in a bow.

IN CHOOSING CANNED GOODS.

Look for a Slight Depression in the End of the Can.

In buying tin-canned vegetables or fruits, those only should be selected that have a slight depression in the end of the can. This, by experts, is accepted as proof that the contents of the can are in proper condition. If the end of the can is raised or bulged, reject it, as that is a proof that the contents of the can were not heated sufficiently at the time of sealing, or that the seal has been broken, and the contents have become spoiled. If the contents of the can are ordered by the dozen, the members of the household who inspect the supplies should return all cans having such an appearance. Lead poisoning is not to be feared from food brands of tinned goods, if the contents of the cans are emptied as soon as opened into earthenware or glass. When glass jars are used, keep the fruit or vegetables in them from contact with the rubber band. Though there is little danger from their contact, there have, it is said, been a few cases in which poisoning is thought to have been caused by chemicals in the rubber when in touch with acid.

That Old Song.

"Tis strange that in that old song, There's something sadly sweet, As if a broken heart had wrought Upon its measured beat."

"Tis strange that music could disturb Such depths of gloom and sadness, This strange of drear unworthiness— Of living all in vain."

"Tis strange; and yet, perhaps, 'tis well; The soul at times must wake, And waves from God's unknown sea, Their subtle force must break."

How many chorals are tensely strung Upon this harp of promise bloom, How many wondrous notes are born Apart from worldly strife.

How many dreams are brightly shaped, What hopes the fancy weaves, How many castles lift their walls, How many garnered sheaves.

How many crimson lights flash out, Like grand and glowing stars, How many buds of promise bloom Behind the future's bars.

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WHAT SHE BUYS.

Ruskin once said: "It is a woman's duty to make the most of her personal appearance." Of course, it's her duty, and a very pleasant one. Women generally take to a distinctive mode of dress, something which will make them especially striking, which accounts for the fondness some women exhibit for the Louis XIV. costumes—that is, the women who can wear them, for they are few.

It's death to a short, dumpy figure, and not all of us are blessed with graceful, willowy bodies. The Louis XIV. costume consists chiefly of the coat, as it may be worn with any skirt, or, at least, the skirt is not distinctive from the skirt of any other gown.

First of all, the material must be of the richest, or the effect will be spoiled. Brocades find high favor, and they are eminently suitable, but they must be of the large, scrawly designs in chenille effects of either velvet or rich satin. At a private gallery last week one of these was worn by a sweet young Washington woman, whose height made her look a very queen. The skirt was extremely flaring and wonderfully smart, made up of gleaming smoke-gray satin, as soft in tone as the mists on a summer day.

The coat reached half way to the knees, and was made of brocade velvet in huge scrolls, showing tints of mauve, pink, and creamy white. The coat-skirt was all full of godets, and lined throughout with peach blossom satin. There were enormous wide revers of peach blossom satin, rolled back from the front, displaying a foiled wash of smoke-gray, decorated with big miniature but-tones, set about with rhinestones. The sleeves are huge leg-of-mutton, finished by big square cuffs of the brocade stuff, and two of the lovely buttons.

A cape flight of smoke-gray mouse-brown sole, finished with full frills about the edge, is worn, caught up at one shoulder with a breast knot of crimson roses. Huge choux of the mouse-brown dole decorate the throat. A tiny little French bit of millinery, composed of a puff of rose-pink velvet, some glittering diamond-studded pins, and an egrette top it off.

Of course, I am quite aware that to talk of anything except furs and skating is absurd in this nipping weather. When the crystal air is steeped in golden light and the sky stretching above us is like a great concave turquoise, one's thoughts turn chivalry to dainty dainties and come back with all speed to carriage shoes, fur-bags, and picturesque frocks for afternoon teas. Nevertheless, the shops are crowded with alluring mammas, fitting out their daughters for conquests at Tux-

edo. In the early spring, and at the season later on, while the Easter bride is already causing nervous prostration among the saleswomen in every shop she enters.

Nothing is too summary for the shops now, and the windows are full of lace parasols, light lingerie, muslins, and summer silks, while shirt-waists are as common as they will be in July.

And speaking of shirt-waists, the prettiest one I have seen this season was in grass-cloth, and made with a very full corsage. Its only ornament was a strip of mauve, which ran through the material. A turn-down linen collar and deep cuffs of mauve completed the pretty shirt. This store seems to have made a great feature of grass-cloth, and a singularly lovely frock there was of the same material. It was striped with narrow silken lines of yellow and pink, and the revers of the full corsage were heavily embroidered in white. A stock of salmon pink satin was set off by ruffles of the embroidered grass-cloth at the back of the neck. A centure of pink and a flounce around the skirt of the embroidery completed the costume.

The spring hat is going to be worn flat and more flowery than it has been in a good many years. It is going to rival the country garden in tint and variety, and vie with the butterfly in airy beauty. The medium-sized round hat covered with rosettes of tulle and great clusters of brightly-tinted flowers will be very natural and useful for walking, and the wee bonnets made of a rose and a single beautiful daisy will attend Easter services and distract the thoughts of many a beauty-loving Christian from the sermon, as Easter bonnets have ever and always will do.

The Object of Education.
A characteristic instance was given at a dinner party lately of the present-day tendency for children to patronize their parents. At a preparatory school the children were told to write down what they thought to be the object of education. One small boy wrote: "The object of education is to be able to talk to your father and mother when you go abroad," and another boy, doubtless remembering the oft-repeated reflection at home, when he had fallen into some scrape, that "the holidays would soon be over, and he would be safely back at school," wrote, with unconscious cynicism, "The object of education is to get you out of your parents' way."

To Keep Gloves Neat.
One of Our Actors.
(Philadelphia Press.)

We recruit the forces of the stage from all the walks of life. In Daly's company there is a gentlemanlike Roscius of the name of Barnes. That is the stage-name. His full name is Robert

Barnes Sheppard. He is said to be one of Mr. Daly's pets, and gives promise. Mr. Sheppard, comes from Fredericksburg, Va., and is a graduate of the

University of Virginia. For several years he was Professor of Mechanical Arts in the Agricultural College of Virginia, coming thence to New York to accept a position with a firm of architects. His unusual skill as a mechanical draughtsman was recognized. But some one in an evil moment persuaded him to leave the living image of Edwin Booth, and from that time he was stage-struck. Throwing aside his instruments, he put on the buskin, and now, as we find him put on the skin of an old Virginia family, and is an educated gentleman.

FLOWERY CORSAGES.
A Gown of White Satin, with Pink Chrysanthemums and Maidenhair.

Many of the newest evening toilets show bodices liberally decorated with natural flowers, these usually fine, like half-blown roses, valley lilies, violets, lilacs, etc. A dinner dress of lustrous white satin, with sleeve puffs of turquoise-blue velvet, had pale-pink chrysanthemums and carnations of small size arranged around the entire edge of the half-low bodice, with sprays of maidenhair-fern festooned lightly from one flower cluster to the other. A white and gold brocade, trimmed with old-lace, literally yellow from age, was garnished on bodice and skirt, with glorie de Dijon roses and trailing rose-vines arranged to fall en chaine. A pale-lemon brocade, with black-velvet sleeve-puffs, was trimmed with jet, and adorned with white lilacs and tea-roses.

Snap Bubbles.
The bubble rose. A shimmering, glimmering, airy thing. An emerald shallop on silvery wing. O'er the silver sea; Luminous, changeable, quivering, It slowly grew;

A fairy castle appeared to view, With turrets and towers of rainbow hue, Moored on the sand. The wonderful child reached forth its hand.

And the bubble burst. 'Tis thus that we On the mystic, wavering, dim threshold Of the dawning day watch slow unfold Our dearest hopes, As they change in the light from gray to gold;

And with bated breath, Like children, we stretch our hands to clasp The cherished things that elude our grasp And, mocking, fly Far, far o'er the blue of the smiling sky Into nothingness.

LILLIAN CLEVELAND BROCK.
Two Evening Frocks.

A pretty dress to wear at smart functions is a Pekin mauve and white striped with small pattern on the white; the skirt is plain, but the bodice has a bouffant

of Mechlin net, spangled with steel, and resembling diamonds; bretelles of mauve velvet come from the shoulders, and are fastened at the waist. A charming dress had a silver-gray mink antique skirt, with high satin bodice and sleeves the same shade, softened with lace, and down the front a row of single diamond buttons.

WASTED SYMPATHY.
Might as Well Have Laughed at the Unfortunate Man Who Fell Down.
(Detroit Free Press.)

He was turning into Clifford street from Woodward avenue at a brisk pace, when his feet left him at a corner, and he took a flyer and came down in a heap. A dozen pedestrians uttered a "Ha! ha! ha!" as they noticed the accident, and hurried on, but one among them, whose solemn face never showed a wrinkle, halted, and approached the dazed man, who was then sitting up, and said:

"I think your feet struck something, my friend."

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"I think your feet struck something, my friend."

"Yes," was the reply. "And you clanked the air and skated around and finally arrived at your present position. I counted fifteen different men who laughed, and chuckled, and didn't care a continental whether you had broken any bones or no. I am not that sort of a man myself. I did not even smile. I saw nothing funny in the way you grabbed at nothing."

"Well, what do you want?" growled the victim, as he reached his feet, and clung to a post.

"No! I am ready to give it to you or any other person who falls down as you did. You reached up this way with your right hand off this way with your left—your hat fell off your hair—"

"I fell down, and what of it?" demanded the mortified and angry man. You go along and mind your own business, and I'll attend to mine."

"My dear man," soothingly observed the other, "I am sorry to see this outburst on your part. Out of sixteen people who saw you monkeying with the buzz-saw I was the sole and only one who did not burst out with a ha! ha! ha! or a ho! ho! ho! Not one of them stopped to inquire if—"

"Who in blazes asked you to stop?" "My soul, sir—my character—my feeling for the unfortunate. While seven people laughed, and ha! ha! ha! and others ho! ho! ho! I felt the occasion to be a solemn one—almost as solemn as the news of the death of a near and dear friend. I instantly turned aside and—"

"What in the name of goodness are you keeping that up for?" shouted the fallen man. "I don't want any more of your talk! I've busted a suspender, and as soon as I can fix it I shall be ready to go on. Take yourself off, with your condolence!"

"Then you are not fatally injured?" "Not by a blanketed sight!" "And no bones broken?" "No, sir."

"I am truly glad, as I said before, when I saw you skate to the right—then to the left—your hair begin to curl—your back to hump up—when I heard you yell out in your terror, I made sure of it."

"Say, I can lick you in two minutes, and if I ever see you again I'll do it, too!" put in the fallen man, as he started off and disappeared in the darkness.

"That's the way with 'em," sighed the solemn-faced man, as he turned away at last. "I did not giggle nor chuckle, and yet I am the only one to feel his wrath!"

The Story of a Hatfield Picture.
(Cassell's Magazine.)

On the grand staircase of Hatfield House is a portrait of the fourth Earl of Salisbury.

Salisbury, to which a curious story is attached. A casual glance at the picture gives one the impression of a man with two heads—behind the features of the Earl peers another face in much fainter outline and of quite a distinct type—the face, in fact, of the unfortunate Duke of Monmouth. It seems that the Duke, when a favorite at court, was a friend of the then Earl of Salisbury, and as a mark of his esteem presented the Earl with his portrait. After Sedgemoor, however, it was not safe for the

Earl to keep the picture on his walls, and it was accordingly hidden away in the secret vaults of the house. Years after, the discarded canvas from which the features of the rebel Duke had entirely disappeared, was found by the fourth Earl of Salisbury at a time when he was about to have his own portrait painted, and in a spirit of economy he resolved to utilize it for this purpose. When this portrait came to be cleaned some years ago, the face of Monmouth reappeared, to the confusion of the Earl, who was engaged in the task. This, at any rate, is the explanation of the mystery which Lord Salisbury himself has accepted, if only for the want of a better.

CORRECT COLOR COMBINATIONS.
Pray, Dear Madam, Do Not Wear Purple and Red Together.

Black combines well with almost all colors except those which are so lacking in brightness as to be too nearly like it. Black and pale pink, blue, yellow, green, red, lavender, etc., are all rather dark shades of blue, clear brown, and green are excellent combinations.

Brown combines well with yellow, gold, and bronze, if it is the shade of brown which has brightness. It is effective also with black and with certain tones of green. A chocolate-and-milk brown combines well with old rose and the dull shades of pink.

Very dark green is effective when brightened by lines of narrow trimming of pale blue. A medium shade of green unites well with old pink. Brownish greens look well with bronze and copper-color.

Dark blue may be brightened by lines of bright, rich red, by lines of old rose, or of clear yellow. Blue of the "electric" and "cadet" varieties is best combined with black or with figured silks in which the same shade predominates.

DIVINE FITNESS IN PERFUMES.
Observe Harmony in Your Satchets—Use Rose for a Rose Bonnet.

No woman should fail to keep in mind the analogy between the dress and the perfume; in other words, they should be harmonious over to the other. For instance, the only permissible manner for an American woman to perfume her wardrobe is through the use of sachets, light, fluffy dresses suggesting some subtle scent like that of apple-blossoms, heavy materials being susceptible to more clinging fragrance. Linen suggests lavender and rose. These sachets are now made into all sizes and shapes, to be used in vases, bonnet-boxes, wardrobes, and they are even tucked into tiny satin slippers. If your evening bonnet is of roses use rose sachet; if of violet so be the odor violet; if of carnation the latter spicy fragrance is in keeping. Many persons who are authority on the subject maintain that sandal wood is the proper and correct sachet for cloth dresses and furs.

THOSE COSTLY ACCESSORIES.
Her Card-Case, Hair Ornaments and Belt Buckles Cost Fortunes.

The belt-buckle has received more attention since the blouse was admitted as an elegant piece of toilet. Some of the ampler shows are veritable masterpieces of the jeweller's art, being set with diamonds and sapphires.

The vesting-case is of shagreen-leather, with monogram of diamonds. Three other things belong to an elegant's outfit—the hair-ornament or diadem, often in shape of forget-me-nots, on moveable green-enamel leaves, and studied with diamonds; next the diamond-set buckles in 8-form, which, with a velvet ribbon, are used as four-de-core, and, finally, the hair-ornament of velvet ribbon, with brilliant buckles, two of which, equally in 8 shape, unite the front and back of the waist.

All About Her.
One of the "wants" of the day is a life-belt that will float on a "sea of troubles."

Some of the most attractive shop-windows are proclaiming that spring has come. But it hasn't!

The dainty effects shown in embroidered slippers for evening are almost spoiled by the embroidered stockings, that are too gaudy to be pretty.

Finger-bowl dillies in silk and linen, showing a lustrous surface of great beauty, are attracting interested buyers. They are very ornamental, and are washable with care.

Choosing Her Helpmeet.
(Washington Star.)

"Can you sew buttons on?" asked the lamp-year new woman.

"No," he answered.

"Has your father educated you so that you know how to take proper care of a bicycle?"

"No; I can't say he ever has."

"Then," she said, bluntly, "I must crush him."

GARNITURE OF FLOWERS.

the fond fancy which has blossomed in my heart. The words I meant to speak must be unsaid. You are not the kind of a man who would make home happy—Washington Star.

WHAT WOMAN WEARS.

Frayed-Out Winter Gowns Must Be Covered.

A VERY USEFUL COAT.

Good for Warm or Cold Weather—Hints for the Coming Season—Much Lace Will Be Worn.

(Correspondence of the Dispatch.)

NEW YORK, February 29.—A very useful garment for this time of year, when best winter frocks have lost a good deal of their first freshness, is a long cloak or visiting and outdoor wear, which entirely covers the dress over which it is worn. If these are smartly made, they form very elegant and becoming wraps, and materials of good quality only should be used for them, whether silk or cloth be chosen for the purpose.

Our sketch shows a charming model suitable for the present season. It is made of mouse-colored faced cloth, with revers and